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May/June
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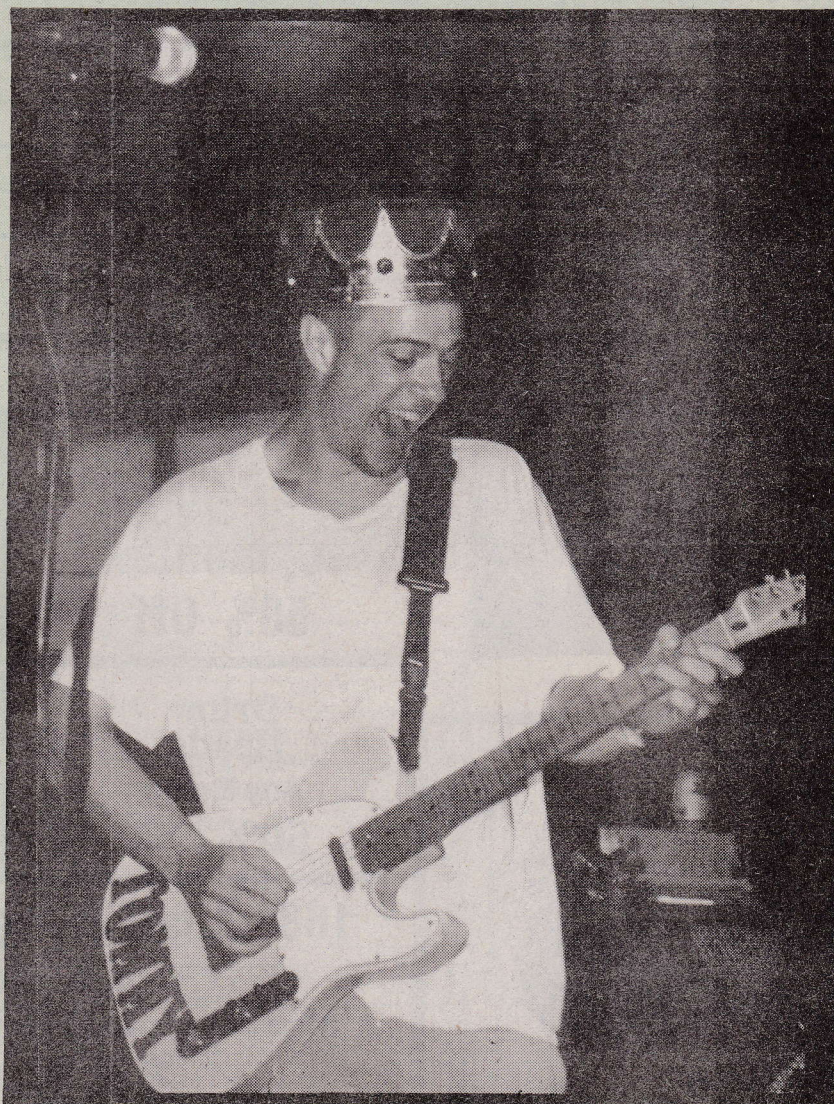
on the inside

**TOMMY
CONWELL
& The
Little
Kings**

**J.Z. &
The Tone
Bombs**

**Mike Watt
&
Friends**

**Hawkwind
Interview**



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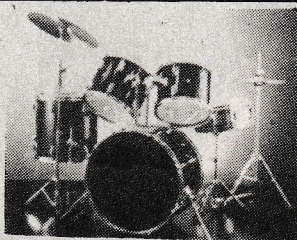
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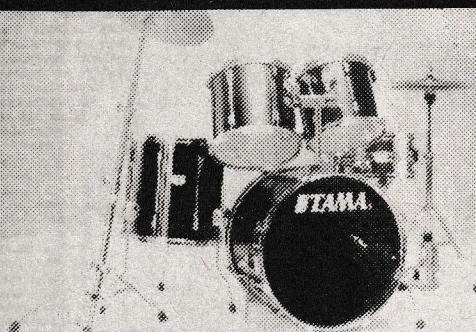


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Conwell
See Story
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Photo by
Janine
Fisher**



THE

WIRE

Hello & welcome to "The Wire" for May. Here's your birthdays: BOBBY ELLWORTH (Overkill) 36, JAMES LaBRIE (Dream Theater) 32, SCOTTI HILL (Skid Row) 31, BILLY SQUIER 44.....Onto the news.....Vocalist DAVID COVERDALE (Whitesnake) is currently at work on music for a new album due out in '96.....At this year's "Bay Area Music Awards," GREEN DAY walked away with the best album, drummer, group & bassist awards. (HOW?!...WHY?!)...Look for former ANTHRAX lead vocalist Joey Belladonna to release "Belladonna" around may 30th.....BON JOVI should be releasing a new disc entitled "Strip" in June.....Look for new AC/DC during the summer as well.....

ON A LOCAL NOTE.....I wanted to tell you that I got an advance look-see at this month's "THE WATCHDOG" column by John Stockhausen & it is KILLER!!! I'm glad to see more people seeing/agreeing with what I've been seeing/saying concerning "alternative" music (??) & "modern rock." Jeez, I hate using that title! I thought Stockhausen's latest was right on the money! Cheers bud!!.....Vocalist CHRIS MURRAY & HIGH RISK have parted ways. I'm not exactly sure what transpired to bring about this situation however, Chris already has his own band now going under the monicker of COTTON CIGAR. (think about it) Leave it to Murray to come up with a name like that! Ha! I've heard talk of a female vocalist replacing Chris in High Risk. Watch & wait. (p.s. Got any new jokes for me Murray?).....SILENT WARRIOR won their first round competition in the "New Jersey's Best Band" competition. They perform again on the 24th of this month in the semi-finals of the competition at N.J.B.B. host club for this area, "Six-Shooters." Try & make it out to catch them & VOTE for them at the door!! They face some heavy competition so give 'em a hand!! Silent Warrior's new full length album entitled "Balance Of Power" should be out in local record & music stores soon!!.....The VENTNOR MUSIC ACADEMY located on 7117 Ventnor Ave. would like to announce the grand opening of it's new, state of the art music school & recording studio under the direction of Phila. Music Academy graduates ANTHONY C. DeLUCA & JOHN MULHERN. The Academy will be offering lessons on all musical instruments & voice. To contact the Academy call (609) 823-5411 for your free tour or free music lesson.....HOME AT LAST is currently working on their third album at the "Moosefarm." The new offering is entitled "Perfectly Good Cigar." Home At Last's guitarist ERNIE TRIONFO has been spotted around town making appearances with THE TONE BOMBS & THE DANNY EYER BLUES BAND. Bassist BRUCE PIKE has been adding lead vocals to new tracks by local guitar whiz JAY WILSON. Bruce is also getting married to Smiling Moose V.P. JAN DECLEMENTE at a very private ceremony (watch out for helicopters Bruce!) soon!! Congratulations to the future Mr. & Mrs. Pike!! It appears that H.A.L. has peaked interest of a big name manager on the west coast. Good luck guys!.....I've gotten word that a certain new music mag on the scene is allegedly spreading a rumor that *In Tune*

Magazine is going out of business. I'd like to set this straight & let everyone know that this is merely a malicious rumor & nothing more!! Much to the contrary, we at *In Tune* are looking to make this magazine even BIGGER & BETTER so pay this rumor exactly the attention that it truly deserves--NONE!!!!.....Late breaking news.....Look for "Choo-Choo Palooza" happening at the Choo-Choo Caboose on June 3rd. Performing bands include: Heather's Jimson Weed, V-Spell & Mostly White Meat. Show time is 10:00pm.....Late, Late breaking news!!!!.....SILENT WARRIOR is having a bus trip to "The Wave" in Staten Island, NY on Sat. June 24th. They'll be appearing with Dee Snider's (Ex-TWISTED SISTER) Band WIDOWMAKER!!! If you'd like to go & want more info, please call C.R.I. Productions at (609) 348-6558 A.S.A.P., so we can get a head count!.....Last, but most certainly not least, I'd like to let everyone know that "METAL RELIEF 3" was another HUGE success!! I'd like to thank my staff, Monica Burke, Brenda Bowen, Robin Speed, Matt Cairnes, John & Jennifer Maguire, Randy Silvis, Chrissy Faye, Isie Rauchfuss & George (Crilley's sound man) & John Grasso for a great job with the sound!! Thanks to Scott Hamilton for doing a great job of hosting the show (I owe you a beer Scott) & W.Z.X.L. for donating the Faith No More concert tickets. Much appreciation goes out to Mike Shapiro & Irv's Music in A.C. for graciously donating the Fender Stratocaster in memory of his father Irv. Thank you so much again Mike & thanks to Tony for presenting it!! Thank you to Tracy Olsson & Megaforce Records for the autographed Slayer & Ministry photos & all of the CD's, Caesar's Hotel/Casino, Sands Hotel/Casino, The Music Place in Berlin, NJ, Tony's Tickets in Hammonton, NJ for donating the Eric Clapton concert tickets (Thanks Tony!), J.T. & Dragonsword Tattoo, Nino Calabrese Limousine, Tom Hollenden & A.K.A. Studios for donating the studio time raffle for the bands, Kitty Marciniak-Frazer & Elaine Rose for the very nice write-ups in The Press, Joe Crilley for being the coolest club owner I know & allowing me to produce these benefits at The Circle & thanks to The Circle staff & bartenders as well. Thanks to Glen Taylor & Taylor Signs/Airhead Designs for another tremendous banner, Ed Mason for video taping. Thanks to Bruce Bassett & W.L.F.R. 91.7 & Wayne Camp. I'd like to give a special thanks to Joe Lynn Turner, lead vocalist for such bands as Deep Purple, Rainbow & Yngwie Malmsteen for autographing & donating the photos, CD & T-shirt. I had been speaking to Joe Lynn on the phone a couple weeks prior to the show & he was originally slated to host Metal Relief 3 however, after he had committed to hosting the show, his record co. felt that due to the fact that he would be leaving the following Monday to begin recording his latest solo album it would not be a good idea to host the show but he was kind enough to put me on his guest list when he performed in A.C. recently & we hit a local watering hole after the show where he signed & gave me all the stuff. Joe is a super singer with a BIG heart & a great guy & I thank him again for all of his support. Lastly, I'd like

to dish out a big round of thank you's to all of the bands/members for donating their time & support & to YOU, the fans, without whom none of this would be possible!! I look forward to presenting the check for funds raised to Mark Jordan & the American Cancer Society to help battle this devastating disease. On be-half of my father, my family & myself, Thank you all & God bless. Dad, that one was for you...

C-YA!!!
BOB CONOVER

ATTENTION LOCAL ORIGINAL ARTIST:

If you want your music played on WLFR's new Local Music Show, "*On The Homefront*" to be aired on Tuesdays at 3 to 5:30pm, beginning May 23rd, send your tapes or CD's along with bios to Bill Benge C/O *In Tune Magazine* • P.O. Box 333 • Northfield, NJ • 08225. Rock/ Jazz/ Blue Grass/ Blues/ Metal/ or whatever (as long as it is original).



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WHAT'S THE ALTERNATIVE?

I'd like to begin this month by proving to every one and anyone who cares about this sort of thing that I'm not a nasty barbarian. (Sorry if I disappointed you.) I'd like to do this by publicly thanking a few people for their support and words of encouragement. First, thank you to Ed Mason, who literally kept me going this month with a needed part for my word processor. Other folks who deserve acknowledgment for their support include Bob Kimmel (who doesn't know me as well as he thinks!), Bob Conover and the inimitable J.D. Howard. There are more, but I'll save 'em for later.

I thought I'd also let everyone know that due to a typo in last month's issue, you may not know that I am aware that there is a difference between an "illustrious list" and an "illustration list" as the latter appeared in my column last month instead of the former. If ever I'm in need of a list of pictures, I'll be sure to get one of those "illustration lists" right away!

Now that that's out of the way, I thought I'd let you know that I've had it up to *here* with the so-called "alternative" rock. What the hell is alternative about it? It dominates the airwaves, television talk shows, music magazines and just about every other meaningful music outlet there is. If I wish to partake of these outlets, I have no alternative to "alternative!" Wake up, sleepy! It's not alternative anymore. Pearl Jam, Stone Temple Pilots (who Pearl Jam *wishes* they could play as good as), Green Day, Weezer, Hootie... get real. This stuff is about as alternative now as "Stairway To Heaven!" Oh, I'm sorry. I forgot. It's not "alternative rock," it's "modern rock," right? Wrong again, Bozo. "Modern?" Gimme a break, will ya? In the 1960's, guitar players were stuck getting distorted guitar sounds with Lafayette Electronics fuzz boxes, and wah pedals that sounded more like some jerk was turning the tone control on his axe up and down. Every basement band in the world had two guitar players who know how to play bar chords, period. If they wanted to play single note stuff, they just played the same bar chord and picked the notes separately in a kind of arpeggio fashion. Bass? Those guys just played the root and occasionally slid up and down the fingerboard... occasionally. And the drummer just had to have a lot of cymbals to crash in between slugging out two and four accents. Forget about singing, you just sort of shouted over the noise. I was happy to see those days pass into history. Now they're back with a vengeance. Except now, half the songs are tuned down to D or E flat because the singer can't shout that high and the bass player can't or won't play a five string. This stuff is, by and large, offensive inconsequential drivel.

It was in the old days, too, but the difference is that those old bands were trying to get better than that. Today, we have guys who are actually attempting to sound as if they've never seen a guitar before half an hour ago. Modern? It's about as modern as a 1965 Chevy Corvair. An interesting antique, but nothing more. It's about as modern as 8 track cartridges.

Oh, so you'd rather go back to calling it alternative? Alternative to what? Alternative to music? A jack hammer is an alternative to music, too. Alternative to decent playing? I cannot understand why on earth someone would actually emulate weakness. When the baseball season was about to open, few people wanted to see "alternative" (replacement) games because they'd rather see Ken Griffey, Jr. than Joe Schlobotnick playing outfield. I can understand that. Ken is *fantastic* while Joe is a scrub. Why pay for something that is shoddy? Indeed. You folks who like the larger portion of "alternative," tell me why you are paying for album after album of stuff kids made in the basement 30 years ago. And tell me why young players today seem to gravitate towards doing it again? Why reinvent the wheel? Make a better one. Somebody. Anybody. Give me a true alternative.

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THE RAGE

by Jim Santora Jr.

With this being my first submission, I would like to say that my views are just that. At times, you'll get issues, other times, alternative rock news. Sometimes both. If you have any comments, I encourage you to write to *In Tune*. I welcome what you have to say:

ARE YOU OLD ENOUGH TO BE HERE???

Back on March 6, a friend and myself went see *The Offspring*, *Quicksand* and *The Band With No Name* at the South Jersey Expo in Pennsauken. The show was great and it will be interesting to see what *The Offspring* do in the future. However my concern was the audience.

Now I expected a young crowd, somewhere around 16-22 year age groups. What I saw were plenty of 10-13 year old immature brats that should have never been let out of the house, much less be at a live show.

I still remember my first concert. It was 1985 and I saw *Motley Crue* and *Loudness* at the Spectrum. I was 15 at the time, which brings me back to when I wanted to see a *Rush* concert and my parents said NO! I was 12 years old at the time, and my parents said I was not old enough to go to a place that large with 10-20,000 people. They had a point, and only now, I understand why.

For starters, these kids were not under any supervision. I ask this questions: Would you let your ten year old son go to a concert, where the atmosphere gets a little crazy, by themselves? I would hope the answer would be, "NO!" I mean, we're not talking the Middle School dance. Most of these kids had no supervision and they were bad kids (at least from my observation). Walking into the bathroom was like going back to 5th and 6th grade. The air was high and so were those kids. The kids looked at me like I was some undercover cop. When it came to The Pit, instead of a fun way to release anger, it became a clash of the titans. Two people that I saw were carried out on stretchers before *The Offspring* came on. It's a real shame to see what is happening to the youth of our country. Where the parents can't take the time to come out to the show with them, or for that matter, not let them go until they are older or more mature.

What bothered me even more is the parents that did bring their kids. However, that group looked more like a kindergarten class. I never saw so many kids in the 5-8 year old range at ANY show. It was unbelievable. I know those kids have no clue, and a parent should be more responsible and not take young children into that type of atmosphere.

This isn't to knock any parents that may be reading this. I also hope I'm not knocking any young people either. I apologize if I have. I'm sure there are plenty of good parents that would have taken their children, and plenty of kids that would have handled themselves in a decent manner. I just wanted to get a point across that children should be explained about the atmosphere before they go out there and just to be careful. Also, that parents may want to know more about the shows that their children are going to.

EDGE COMICS & CARDS

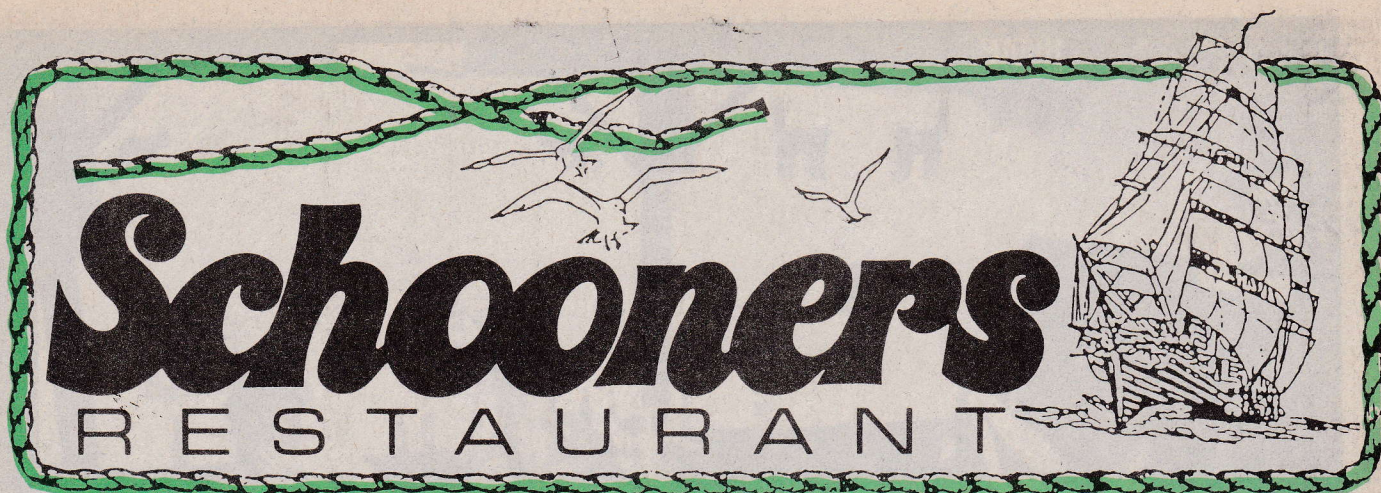


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WEDNESDAY 24 Triple X (rock)	THURSDAY 25 Ruth Wyand Band	FRIDAY 26 Too Bad Jim	SATURDAY 27 George & George
31 Swindler (rock)	1 Ruth Wyand Band	2 Soul Control	3 Swindler
7 Triple X (rock)	8 Ruth Wyand Band	9 George & George	10 Rose Hill
14 Swindler (rock)	15 Ruth Wyand Band	16 Danny Eyer Blues Band	17 Soul Control
21 Triple X (rock)	22 Ruth Wyand Band	23 George & George	24 Rose Hill
28 Swindler (rock)	29 Ruth Wyand Band	30 Danny Eyer Blues Band	1 Soul Control
5 Triple X (rock)	6 Ruth Wyand Band	7 Rose Hill	8 George & George



Photo by Ed Mason

Tone Bombs' Swan Song at Black Cat

by Conchetta

"JACK ZaWAckI aNd THE TONe BOMbs FRiSAT" read the familiar, spastic marquis letters outside the Black Cat. It was something I could always count on; something to be sure of, something constant, like my period and utility bills.

Yet, April 29 was the night when the Last One Out had to Shut out the lights. *The Tone Bombs* had split like atoms, and the 29th was to be their last gig together as a band. Opportunity knocked, and they opted to expand beyond themselves, as good musicians should.

I thought I was getting there early by leaving my house at 11 pm. I lucked onto a parking space, amazed at the crowd which had poured in to say arrivaderci to a familiar and well-loved band. They were five-deep at the bar, and the only thing that happened when I flapped my five-dollar bill at the bartender was a slight breeze. He wasn't being rude. He was very, very busy. People were jammed in there shoulder to shoulder. I barely had enough room to lift my beer up to mouth. It

wasn't just mindless hoopla, either. Everyone was there specifically to see *Jack Zawacki and The Tone Bombs* play together for one last time. People were literally dancing on the bar (as well as taking photos, and you know who you are).

The Tone Bombs erupted on the local music scene in 1991. If you liked the relentless rolling thunder of country music flavored with rock and blues, *The Tone Bombs* was your band. And this was no average *Lynyrd Skynyrd* imitation. This was big vocals, hot licks, and a flaming fiddle that made even deadbeats tap their feet. Jack's fiddle could cure you of rhythm-lessness. The lead guitar and vocals of Danny Eyer have the staying power and melodic lilts one listens for in a band of this genre. Add to that the precise and artful percussion of Ronno (it's that one-name thing, like *Cher* and *Sting*), as well as the penetrating bass guitar played with great intent by Joe Faunce, and what you had was rollicking, high-energy, puddles-of-sweat taproom music.

Which brings us to the present. Earlier in the year, Jack Zawacki had taken a brief leave of absence from the band, traveling south to the bright lights of Nashville. During his big adventure, he had lined up an audition with the *Aaron Tippin*, and our best wishes go with him. After all, he gave us many a night of musical ambrosia, and he deserves all the good rewards his fiddle playing can bring him.

Joe Faunce has gone in his own direction, with several projects brewing. So keep an ear out for the sound of that velvet bass.

Ronno and Danny Eyer are now devoting their full attention to the *Danny Eyer Blues Band*. According to Ronno, these guys are working six nights a week! You can marvel at the *Danny Eyer Blues Band* Mondays and Thursdays at Fat Jack's in Vineland, Wednesdays at Uncle Mike's in Mays Landing and Sundays at the Black Cat. For more info, you can call their hotline number: 652-3876.

The Tone Bombs may have split, but Jack Zawacki promised a reunion, and until then we have the gracious measures of the *Danny Eyer Blues Band*.

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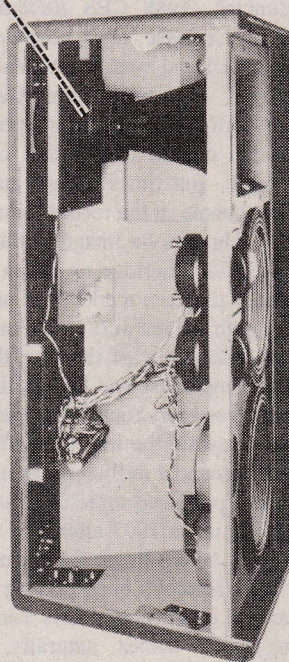
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TOMMY CONWELL

AND THE LITTLE KINGS

APRIL 22, 1995 - CRILLEY'S CIRCLE TAVERN

by Janine Fisher

The King's Crown atop Tommy Conwell's head may be a bit hard not to chuckle at. If it impacts you that way, as it affected me at his recent show in Brigantine, then you've gotten the point. Says Tommy of the crown in a recent interview with In Tune, "Hey, I was determined to give this band some kind of royal name just so I could wear the thing, because I really like it. I mean when you're wearing a crown, it's impossible for you to take yourself too seriously and it's hard for the audience to take you seriously as well. It sets the tone of just having fun."

In speaking to him, it's hard to tell for certain if he's relieved or simply resigned to how much less serious his musical endeavors are these days. After all, he had experienced considerable commercial success with his last band "The Young Rumbler" and their album "Rumble" (1988 CBS Records). They had several hit songs from that release, most notably "I'm Not Your Man." Tommy says, "That Band was about making records and doing commercial music." He talks about frustration that a follow-up record deal with MCA didn't go through. "I was disappointed not to get a chance to put that one out cause I thought it was really good. But times change and the band had changed with them. The people in the record industry didn't seem to want to accept that." He says he imagines the record V.I.P.'s want somebody like Melissa Etheridge or Bruce Springsteen. I ask if he means somebody they can market and package. After a long pause and a heavy sigh, he answers "You know, I'll tell you. I can not even begin to imagine what they are thinking in New York and L.A." Another long pause and he questions whether the record companies themselves even know what they're looking for. Something in his voice gives me the impression that this issue is one he's been around and around a million times in his head.

"After everything, I just promised myself I'd put it to rest." So The Young Rumbler split up in 1993 after they ceased having a record deal. "I was gonna take a break from music. I thought I could, but I couldn't." So Tommy's been playing with The Little Kings for about a year and a half now. Says Tommy, "With this band I'm just doing what comes naturally, unfettered by commercial considerations." His life has rounded out quite a bit as well - he's getting a degree in Elementary Education, he has a 1-year-old son, and he teaches guitar lessons.

But it seems he's got performing in his blood, so he dons his crown and has fun, mostly at small clubs in the suburbs of Philadelphia, and regularly at Crilley's Circle in Brigantine. As Tommy and his band The Little Kings meandered into Crilley's in April, carrying their own instruments, it was clear from the start that these guys don't take themselves too seriously. They were here to play a gig and have a bit of fun. Asked before the show if they had a planned set list, they acted baffled. "Oh man we don't go by a list, we just play," saxophonist Darryl Ray Jenkins tells me. He acts modestly & curiously surprised that I'm planning to photograph their show. Meanwhile, Tommy and the bass player, Mike Lampe, are readying the stage along with drummer Danny Bendig, who is filling in for their regular drummer. Fred Berman won't drum tonight due to a broken foot. Oh yeah, there is a big

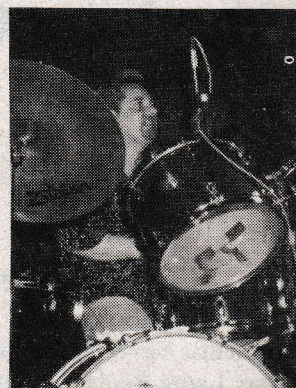
piece of cardboard with a list of all the songs they know. After the show, Tommy is more than willing to let me copy it, but I can't take it, cause it's his only copy!

They put on a really great performance that night, and despite the smallish crowd, it was really fun. Later in an interview, Tommy and I reminisce about the show. He says their set lists go unplanned, "just because...it's better to wing it." At the Circle they played a broad array of material. Some of Tommy's favorites were Hound Dog Taylor tunes with slide guitar. He also loved playing songs like "Ride Betty Ride" from a Do-Wop Band he played with when he was about 19. Throw in a few Chuck Berry tunes like "Betty Jean" for good measure. Lots of Up-tempo Shuffles. And of course, some of Tommy's original material. Ones he still likes to play include: "I'm Not Your Man", "Here I Come", "Guitar Trouble", "Work Out", "Nice N' Naughty", and "A Million Pretty Girls." They also played a new original tune called "Bad Haircut".

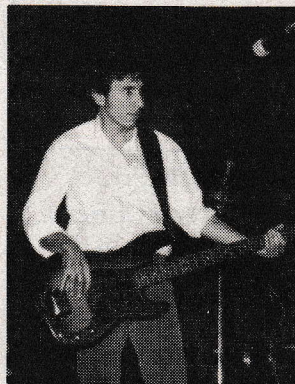
This leads us to a discussion about Tommy's nearly-shaven head. He jokes that his hair started falling out so he just evened things up a bit. He says people seem shocked that he would have cut his hair, astonished that he might actually age or change. We all do change though. And these days, Tommy wears his Crown, so hey, if you don't get it, well, you're missing the fun.



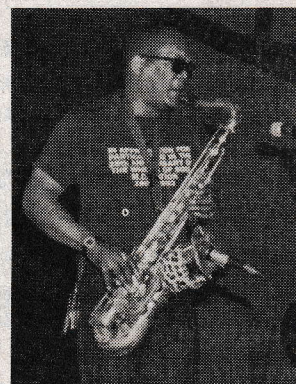
Tommy Conwell



Danny Bendig



Mike Lampe



Darryl Ray Jenkins

Photos by Janine Fisher

MIKE WATT & FRIENDS

The Ring Spiel Tour

Trocadero Phila., Pa.

Wednesday April 26, 1995

By: Bill Bengle

It was a prismatic collection of concert-goers lined up around the block in front of the Troc for this show, a mix of twenty-something (and thirty-something, too!) old school punk rockers and teenaged alterna-pups. It's a little hard to imagine, what with all the media hoo-ha over this tour, that just last year Mike Watt and his band FIREHOSE were playing none but the smallest of venues. Now it seems that every snot-nosed little anti-rock hipster is taking a perverse pleasure at yelling "Rock Star-Sell Out!" and other (self) vilifying slogans over this tour, and Watt's solo release "Ball-Hog or Tug Boat". Of course, they're full of crap! Just on weighty presence of Pearl Jam's Eddie Vedder and Nirvana's Dave Grohl, plus various other guests at each stop, any larger hall could have easily sold-out for much more than the minimal \$10.00 ticket price (that's three bands-\$10.00). Inside there was even less evidence of "sellin' out", like \$10.00 (not \$25.00 or \$30.00) T-shirts. Rock stars? Sell outs? Hardly. But, it was the musical side that proved most important for this show.

Amid cries of "Eddie! Eddie!" from some less-than-enlightened teeny-boppers the opening band, Hovercraft, ambled onto the stage with a "disguised" Vedder, in wig and sunglasses, positioning himself behind one of two drumkits! It was a joy to behold, from my balcony vantage point, as the many cartoon question marks began to pop up above the heads of those expecting a kind of Pearl Jam II out of Hovercraft. With the drums and bass building a primal, tribal drone, over which echo drenched guitar licks pierced sharply, the band played a seamless thirty minutes of experimental/psychedelic heaven, while behind them video images ranging from Apollo rocket launches to Indian Sufi dancers and full moons added to the sensory assault. The set was reminiscent of the late, local experimenters Skylab, or any number of Mommouth county bands like Daisycutter or Frown. Disappointingly, but not too surprisingly, this was the high water mark of the entire show.

Next to perform was Dave Grohl's Foo Fighters featuring Ex-Germs guitarist Pat Smear, as well as Grohl on guitar and lead vocals rather than drums. Grohl proved himself to be quite a capable guitarist keeping up with Smear, and even taking a fairly tasty lead or two. The entire band seemed to be having much fun as the hall quickly recovered from the unfamiliarity of Hovercraft and transformed into one big mosh pit. At one point a young fan stopped in mid stage dive to tie his shoelaces before being shoved off-stage by security. Smear and Grohl stopped the show entirely the next time this kid made it to the stage, making him tie both shoes! Fun though it may have been, the Foo Fighters played a rather generic type of garage-punk, for which Grohl's rather weak vocals, when in a background setting are fine, could not carry past an amateurish level.

It was the Watt set that perched a cartoon question mark above my own noggin'. The set began with a rather maudlin version of "Walkin' the Cow" from the FIREHOSE album

"Flyin' the Flannel" during which Dave Grohl manned the drums (no surprise) and Vedder took up the guitar (big, big, big surprise!). Following this the three played through most of the "Ball-Hog or Tug Boat" album in order, including "Big Train", "Against the '70's", "Drove Up From Pedro", "Piss Bottle Man", and "E-Ticket Ride". Except for a few cameos by Smear and Grohl (the Foo Fighters' drummer would fill the gap) on guitar the band remained primarily Watt-Grohl-Vedder throughout as a steady stream of stagedivers played "touch the rock star" all night, some even approaching Vedder for handshakes mid-song (come on kids, he's playing the guitar what the f*ck do you expect him to do?) or bowing in true Wayne's World style. The major problem was simply this-Vedder was in no way accomplished enough as a guitarist to hold up his third of the trio sufficiently and that left the playing uneven, choppy, and just downright weak. And, while Watt was his incredible ol' self he has only really worked live with one drummer in the past fifteen years, Minutemen and FIREHOSE drummer George Hurley, and the proper emotional bond between bass and drums was not there for all of Grohl's technical abilities. I guess if you want FIREHOSE you just have to see FIREHOSE. That made seeing the 'hose songs "Formal Introduction" and "Makin' the Freeway" even harder to take. Still the cover of Blue Oyster Cult's "Red and Black" was worthwhile. In the end it was good for these players, who by luck of the draw have been made into "rock stars", to have a chance to jam in the clubs and, hell, for ten bucks it was worth it!

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24 - Triple X

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BANS'HEE

**EVERY WEDNESDAY NIGHT
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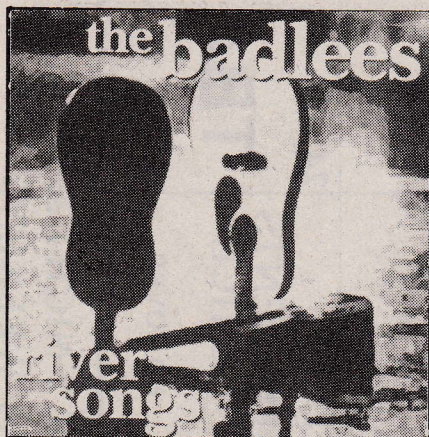
Crilley's May-June Entertainment Calendar

SUN	MON	TUE	WED	THURS	FRI	SAT
CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games			24 BANSHEE (Alternative) \$1.00 Drinks 9:00 to 11:00 NO COVER	25 \$1.00 Drinks 9:00 to 11:00 NO COVER	26 BANSHEE NO COVER	27 G.L. & The Front Nine
28 G.L. & The Front Nine	29 G.L. & The Front Nine \$1.00 Drinks 9:00 to 11:00 NO COVER	30 \$1.00 Drinks 9:00 to 11:00 NO COVER	31 BANSHEE (Alternative) \$1.00 Drinks 9:00 to 11:00 NO COVER	1 \$1.00 Drinks 9:00 to 11:00 NO COVER	2 LUNDLER & Plunger (w/former members of Buzzy) NO COVER	3 TBA
4 GHOST DANCE (open mic nite) \$4.00 Pitchers - all nite \$1.00 Drinks 9:00 to 11:00 102.7 live remote NO COVER	5 G.L. & The Front Nine \$1.00 Drinks 9:00 to 11:00 NO COVER	6 \$1.00 Drinks 9:00 to 11:00 NO COVER	7 BANSHEE (Alternative) \$1.00 Drinks 9:00 to 11:00 NO COVER	8 \$1.00 Drinks 9:00 to 11:00 NO COVER	9 Rose Hill NO COVER	10 TBA
11 GHOST DANCE (open mic nite) \$4.00 Pitchers - all nite \$1.00 Drinks 9:00 to 11:00 102.7 live remote NO COVER	12 G.L. & The Front Nine \$1.00 Drinks 9:00 to 11:00 NO COVER	13 \$1.00 Drinks 9:00 to 11:00 NO COVER	14 BANSHEE (Alternative) \$1.00 Drinks 9:00 to 11:00 NO COVER	15 \$1.00 Drinks 9:00 to 11:00 NO COVER	16 TBA	17 TBA
18 GHOST DANCE (open mic nite) \$4.00 Pitchers - all nite \$1.00 Drinks 9:00 to 11:00 102.7 live remote NO COVER	19 G.L. & The Front Nine \$1.00 Drinks 9:00 to 11:00 NO COVER	20 \$1.00 Drinks 9:00 to 11:00 NO COVER	21 BANSHEE (Alternative) \$1.00 Drinks 9:00 to 11:00 NO COVER	22 \$1.00 Drinks 9:00 to 11:00 NO COVER	23 MOMENTS NOTICE NO COVER	24 TBA

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C.D. REVIEWS



RIVER SONGS

Artist: The Badlees

Label: Rite-Off Records

by Darlene Cunningham

Time for something different? Well sit back, put your feet up and listen to *River Songs*, the new CD by the *Badlees*.

This native PA rock-n-roll group has had a home grown country flair with a unique combination of instruments which make for an interesting sound.

They kick off with "*Grill the Sucker*," a short instrumental piece, featuring the mandolin and dobro. It's a brief but, powerful interlude to an outstanding CD. Bursting into the first single "*Angeline is Coming Home*," a song filled with a real rock-n-roll sound and strong vocals. One of the more dynamic songs would be "*Fear of Falling*," a mandolin enhanced number displaying diversity.

My favorite is, by far, "*Bendin The Rules*." It represents good old rock-n-roll with strong and powerful lyrics. "*Gwendolyn*," on the other hand, will surely get you up and moving. It's a real upbeat dancin' kind of tune. The song which helped inspire the CD title is an eight minute epic, called "*Song of the River*." Finally they end on a humorous note with "*I Like You Better When You Hated Yourself*."

I left "*Angels of Mercy*" for last because it sums up a healthy attitude towards the recordings of *River Songs*.

"I don't worry about the future

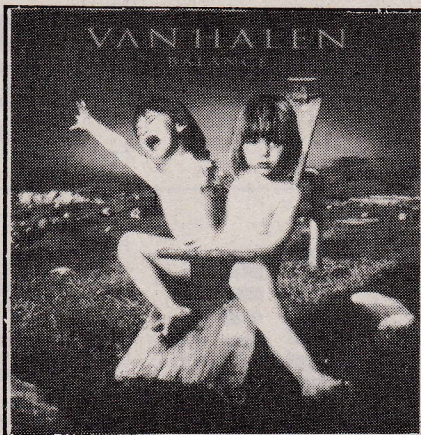
Who knows what that will bring

I just wait and see what happens

and pretend I planned the whole thing.

So let's see what tomorrow brings."

All of the songs can be described as sharp and lyrical. It's a real good pick me up - put me in a good mood kind of CD. So just kick back and enjoy!



BALANCE

Artist: Van Halen

Label: Warner Bros. Records

by Randy Silvis

It's been four years since anything fresh has rolled out of "5150," the now infamous studio owned by Edward Van Halen. Let me be the first to say, "This album is definitely worth the wait."

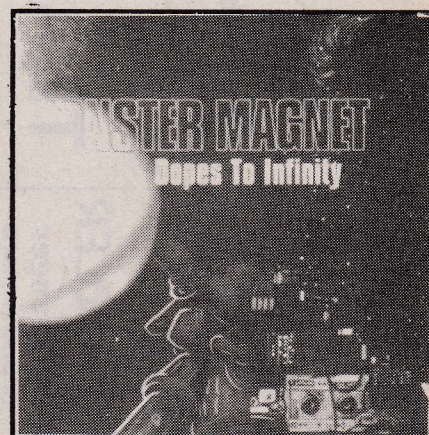
Balance has one unmistakable trademark that any true *Van Halen* fan will be able to pick out immediately, the guitar work of Mr. Edward Van Halen. People, this is a guitar album.

From the very first sounds of "*The Seventh Seal*" to the last breath of Sammy on "*Feelin'*," People, you will not be disappointed.

The highlights of this album are the "*Seventh Seal*," "*Don't Tell Me (What Love Can Do)*" and "*Feelin'*." I must be honest here, it was extremely hard to pick out the highlights of this latest offering. In my opinion, the entire album truly shines. After just one listen to it, I think you'll agree.

One thing about this album that has changed is the producer. Long time producer Ted Templeman is out and Bruce Fairbairn is in. As for the band's line-up, that still remains the same. Sammy Hagar - vocals and rhythm guitar, Edward Van Halen - guitar and keyboards, Alex Van Halen - drums and last, but definitely not least, Michael Anthony - bass.

1995, and we may finally have a true rock album for album of the year.



DOPES TO INFINITY

Artist: Monster Magnet

Label: A&M Records

by Bill Bengle

"Who brings you back when you're gone, gone, gone

Who keeps saying your prayers once you've blown 'em off

Who keeps alive the concept of Mom Who dares to care when they're really scared"

With their third full length release, *Dopes To Infinity*, Red Bank's own have taken a most critical musical step, forward as well as backward. Wait, I'll explain.

While *Spine Of God* (Caroline Records) was a lo-fi, homebrew masterpiece it was their major label debut, *Superjudge*, that showcased a band possessed of distinct style and a keen, inward looking eye aimed at survival in the suburban wastelands of Central Jersey. After two years of relentless touring with the likes of Mudhoney, Soundgarden and White Zombie, the band has been able to parlay the whole West-Coast grunge fiasco, into a modicum of international notoriety, yet at home they still have to hold day jobs to get the bills paid. While *Dopes...* may have become their "make you or break you album" one thing is certain, musically *Monster Magnet* has beaten the "sophomore slump" in a big way.

Returning to New York's Magic Shop studios, armed with an array of vintage guitars and tube amps, *Monster Magnet* revive the "classic" phasor drenched sound achieved on *Superjudge* while making use of mellotron and organ to augment their guitar/guitar/bass/drums attack adding shades of early-'60's Pink Floyd (a la Rick Wright's Turkish Delight) and Arthur Brown to the heavy, Hawkwind-ish, space-punk fray. Much to his credit, band pilot Dave Wyndorf has traded in the excessive drug references, which have long dominated his lyrics, for more of an interplanetary nihilism motif, but has now begun to get drawn into the role of the "road weary" traveler in some places, though the wisdom of experience has added considerably to his writing.

Give *Dopes To Infinity* a listen, if it doesn't touch you, you just aren't Jersey!

C.D. REVIEWS



ONLY EVERYTHING

Artist: Juliana Hatfield

Label: Mammoth/Atlantic Records

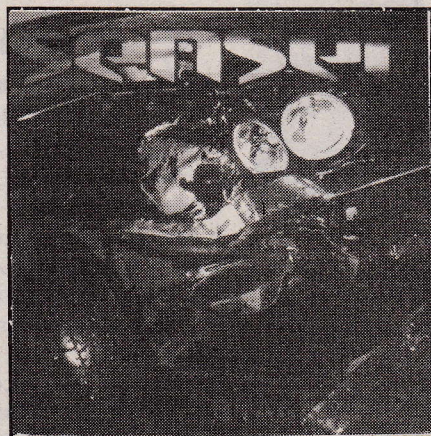
by Jim Santora Jr.

Juliana Hatfield begins her first track titled "What A Life," by puking. It's obvious from listening to *Only Everything*, that Hatfield is disgusted with all the wannabe's and sound-alikes in the ever-popular female rock world. The one good thing about this release (Hatfield's third), is that she is just herself, which not too many artists do these days. Starting with the first single "Universal Heart Beat," Hatfield is a booming Linda Ronstadt on a punk-rock rage (imagine Linda Ronstadt surfing?). Her voice, the music and the feeling in the sound provides you a feeling that Hatfield is serious about her music and does not want to be a member of the "remember her when" category.

Hatfield's guitar playing is an important piece to the *Only Everything* puzzle. "Universal Heart Beat," "Dumb Fun" and "Congratulations" are only part of the heavy-alternative-grunge-whatever you want to call it this week sound, with a touch of Hatfield's creative twist. Giving it something that says this is not the same old thing that you are presently getting bored with. Other tracks like "OK OK," the Lemonheads sounding "Live On Tomorrow" and "Hang Down From Heaven" only further demonstrate the many talents of Hatfield.

In other aspects, Hatfield's voice is in a class by itself. Her lyrics flow with her voice, serious and, at times, fun to listen to. *Only Everything* has all the ingredients of a great rock disc, combining all of Hatfield's influences and artistic music and writing ability into something amazing.

When looking at Hatfield, you tend to believe she is just another pretty face who is a wannabe alterna-rocker. In all actuality, it's just the opposite. Hatfield is pure and *Only Everything* shows the power one female rock artist can produce.



STACKED UP

Artist: Senser

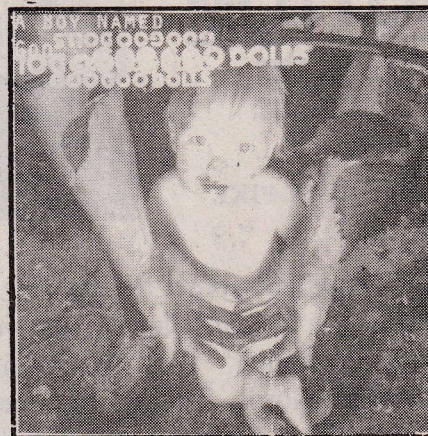
Label: Ultimate/Atlas

(U.S. dist. A & M Records)

by Bill Bengele

This debut album, along with the new Monster Magnet, has virtually lived in my stereo system for the past month! Senser came highly recommended by members of the Ozric Tentacles, Eat Static, Hawkwind, Damidge, and other major players of the British underground/festival scene, and with great reason—they are simply the sh*t!!

Easily fusing elements of space-rock, techno and heavy metal with funky hip-hop and R&B the "crew from south of the river" (South London that is) have created a label defying alloy too sharp and important to be ignored for long. Backline Nick Michealson (guitar), James Barret (bass) and John Morgan (drums) serve up high powered beats augmented by DJ Andy Clinton, keyboardist Haggis and singer Kerstin Haigh to propel the articulate and politically charged rhyme of MC Heitham Al-Sayed. Al-Sayed, who immediately brings to mind Rage Against The Machine's Zack De La Rocha, wastes absolutely no time on the shameless, and boring, self-hype that plagues most rap and cuts to the quick railing against the ever increasing governmental repression taking place in England today (and soon to be taking place here tomorrow!) and the battle that the average person must undertake to remain a free thinker. Key tracks on that tip would be "States Of Mind", "Key", "Age of Panic", and "No Comply". Introspection does not lack as seen in the anti-violence tirade "Peanut Head" which features guest flautist "Jumping" John Eogin from the Ozric Tentacles, as does "What's Going On". In fact, at no time is music sacrificed for message and there are many tasty surprises in each and every cut including a pair of instrumentals "One Touch, One Bounce" and "Worth" and the beautiful "Peace", offering much, much more than a headlong hip-hop or headbanging onslaught. This one's a must for the adventurous music lover!



A BOY NAMED GOO

Artist: Goo Goo Dolls

Label: Warner Brothers

by Jim Santora Jr.

I can clearly remember the *Goo Goo Dolls' Jed* album, as one of the premier (at least in my opinion) alternative/punk releases of the late 1980's. The *Dolls* were rough and raw. If anyone has ever listened to their first release simply titled *Goo Goo Dolls*, it's even more extreme. With their latest, *A Boy Named Goo*, their sound has lightened and are clearly losing the edge.

You can hear some of the *Dolls'* sound when listening to *Green Day* (If GGD could have put out *Jed* in 1994). In fact, the *Goo Goo Dolls* have lightened up so much in the past three releases since 1988's *Jed*, that you can predict that *Green Day* may sound like this after a few more releases (They will also keep their popularity as well).

There is a brief hint of the "OLD" sound on the last track titled "Slave Girl." However, there is not much more besides that. The band seems to try to be more pop and less punk with each disc. "Only One" is another good track, but when compared to earlier songs like "No Way Out" and "Up Yours," it basically falls flat.

The *Goo Goo Dolls* should go on a retreat and find themselves. See where the music is headed. Then find where they are headed. Otherwise, The *Goo Goo Dolls* will just be another band that took the wrong road.

the **BOTTOM** LINE

by **BRUCE PIKE**



So, I hope you found the last few tips useful to you. In the last installment, we were discussing the "tonal center" concept of diminished and augmented chords. I must stress here that any of the notes in the diminished and the augmented chord *may* serve as an acceptable bass note for that chord. It all depends on the context in which the chord appears. For example, in a "turnaround" section of a song at the end of a verse, it's often advisable to play an ascending bass line, rather than jump all over the fretboard just playing roots. If you run into a song with the chord **sequence C / Cdim / D7 / G** / or any variant thereof, you can construct a pleasing ascending line by playing C, C#, D and E, as follows:

	C	Cdim	D7	G
T			0	0
A	3	3	4	4
B	3	3	4	4

You can experiment yourself with any number of combinations of notes that will help to smooth over the occurrence of these turnarounds or the occurrences of diminished or augmented chords. If you work pickup gigs on a regular basis, the best thing to do is to learn which type of turnarounds the leader prefers to use, and where his or her use of diminished chords are likely to occur when the group is using a "fake book" approach to its tunes. Keep after it, and you'll become invaluable to the people who hire pickup musicians. And of course that translates into a fatter bottom line for you. See you next time!

the g string

by **Joseph Speel**



Welcome to the G-String! As a veteran guitar teacher just arrived from Florida, I'm glad to be working with *in-Tune Magazine*. I started out in South Jersey playing with several bands and studying music at the Haddonfield Conservatory and with local jazz guru, Lee Wondo. After moving to Los Angeles, I took private lessons with GIT instructor Ron Eschete and attended seminars by Frank Gambale, Tommy Tedesco and GIT instructor Vic Trigger. I was a semi-finalist in the West L.A. Music Guitarist of the Year competition in 1990 and played in L.A. band *The Move* while continuing to teach and study. I then formed *Pavlov's Dog* whose songs have been favorably reviewed by the Musician's Institute and MTV.

JOE PASS - GUITAR VIRTUOSO (A Sort Bio)

During a "not-too-short" prison term for drug charges, Joe Pass was given a guitar. After his release, he became one of the greatest guitar players on the planet. Joe Pass's guitar playing was unique, technically flawless, and infinitely musical. He left us with a wealth of recorded music to learn from. Here I've transcribed an excerpt from "Acoustic Blues" which should give you a feel for Joe's jazzy-blues chord-melody style.

ACOUSTIC BLUES

	C9		G7
E	-----3-----	-----6-3-3-----	-----3-5-6-3-5-----
B	-----6-3-3-----	-----6-5-3-----	-----3-5-----5-----
G	-----5-3-4-----	-----5-3-3-4-----	-----
D	-----5-3-2-----	-----2-2-3-----	-----
A	-----3-----	-----3-----	-----
E	-----	-----2-3-----	-----

E	-----3-----	-----	-----
B	-----6-3-----	-----	-----
G	-----5-3-4-5-6-7-4-----	-----6-3-----3-2-5-4-2-----	-----5-4-3-----
D	-----5-----	-----5-2-3-----	-----
A	-----7-----	-----5-----	-----
E	-----	-----	-----

	C7		
E	-----3-5-----3-----	-----5-6-8-10-8-6-5-3-----	-----
B	-----5-5-5-5-----	-----3-6-7-8-7-6-3-3-----	-----6-----
G	-----3-4-----3-----	-----3-7-8-10-8-7-3-3-----	-----3-5-6-7-----7-6-5-3-----
D	-----	-----3-5-7-8-7-5-3-2-----	-----5-----5-----
A	-----3-4-----3-----	-----3-----	-----5-----
E	-----	-----	-----

E	-----	-----10-8-----	-----
B	-----3-----	-----5-----8-----	-----8-5-----
G	-----3-4-----	-----5-5-6-----7-----8-----	-----
D	-----3-5-3-5-3-3-----	-----5-5-----7-----9-----	-----7-6-----
A	-----	-----	-----10-----
E	-----3-----	-----5-5-----7-----11-----	-----8-7-0-----

	D9		
E	-----5-7-----	-----5-7-5-----	-----7-10-9-8-7-0-5-7-----
B	-----8-----	-----8-5-5-5-----	-----8-9-8-7-8-8-5-----
G	-----6-----	-----6-----5-----	-----7-10-9-8-6-----5-----
D	-----5-----	-----5-----4-----	-----9-8-7-7-----4-----
A	-----	-----6-5-----	-----
E	-----5-----	-----5-----	-----3-----

E	-----	-----4-3-----
B	-----	-----7-6-6-5-----
G	-----5-6-6-7-----	-----6-5-----4-----
D	-----	-----6-5-----5-4-----
A	-----4-----	-----6-5-----
E	-----	-----6-5-----

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Joseph Speel teaches at Waves of Music, 612 8th St., Ocean City, NJ. For more information or lessons, call 391-0600.

GUITAR TIPS

by Ernie Trionfo

With the increasing popularity of "unplugged" music, guitar players are turning their attentions towards ways of amplifying acoustic instruments. This month's column will give a brief overview of several methods. The first, and most obvious way is to use a microphone. Many people believe this is still the best way to most accurately represent the sound of an acoustic guitar. There are, however, some drawbacks to this choice. Using a microphone (or even more than one) severely limits mobility. A fairly small movement can significantly affect gain and tone. Also, in a full band situation, microphones can have problems with other instruments "bleeding" through. Pickups are a good alternative to live mics. For practical purposes, we'll divide acoustic pickups into three types: adhesive-backed condenser pickups; magnetic soundhole pickups and under-the-saddle piezo pickups.

Condenser pickups are inexpensive and easy to install, but provide limited tone and volume without extensive preamping and equalization. Since these pickups are mounted to the instrument's soundboard, their placement is very important. You should experiment for the best results.

Magnetic soundhole pickups are easily installed and fairly economical. They require no special preamp and are reasonably feedback resistant. However, because they respond to the metal strings, rather than their direct vibrations, they sound more like an electric guitar than an acoustic. (They also won't work on nylon stringed instruments.)


The piezo pickup is mounted directly under the bridge saddle where it receives vibrations directly from the strings. The result is a much truer "acoustic" sound. Although, for impedance purposes, a preamp is strongly recommended, it is not absolutely necessary.

Combining these different methods of amplification can produce some wonderful results. As a player, you should experiment as much time and money will allow.

If you have any guitar related questions, feel free to call me at Ernie's Guitar Repair (609) 697-3324.

MAY/JUNE 1995

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FRI. MAY 26- George & George
SAT. MAY 27- Herd of Blues
FRI. JUN 2- Mo Better Blues
SAT. JUN 3- Leroy Foster
**FRI. JUN 9- Mad Dog & Blues
Night Out**
SAT. JUN 10- Sonny Rhodes
FRI. JUN 16- Boohogs
SAT. JUN 17- Rosy & The Rhinos
FRI. JUN 23- Too Bad Jim
SAT. JUN 24- Jerry Walker
FRI. JUN 30- George & George

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563-0001

THE BLUE WAVE

By Ron Stinson



Welcome to the BLUE WAVE! I'll cut to the bone this introduction, cause there is so much to talk about this month!

Let us start with RIVER BLUES! GREAT PLAZA AT PENNS LANDING, the RIVER BLUES FESTIVAL will be held Saturday, May 20th., and Sunday, May 21, at Penns Landing, Philadelphia, Pa.. The lineup for Saturday starts with NEIL BLACK & THE HEALERS, Followed by MIGHTY SAM MCLAIN, MARK NOMAD, ROOSEVELT BOO-BA BARNES, THE BLIND BOY OF ALABAMA / CLEARANCE FOUNTAIN, RONNY EARL & THE BROADCASTERS, R.L. BURNSIDE/ JUNIOR KIMBROUGH, LARRY McCRAY, CHARLIE MUSSELWHITE, ELVIN BISHOP, with STEVEN STILLS as the closer on Saturday night! On Sunday, May 21, the day starts out with SID SALVAGE, JAMES THUNDERBIRD FORD & THE EDSLS, TINO GONZALES, SATAN & ADAM, POPPA CHUBBY, MAGIC SLIM AND THE TEARDROPS, JIMMY DAWKINS, LITTLE MILTON, DUKE ROBILLARD, THE STAPLE SINGERS, and to close on Sunday night, LITTLE FEAT! Cost \$12.00 adults, \$1.00 children two to twelve, \$10.00 group and \$16.00 adults at the door. For Tix. call 215-336-2000.

The second event I'm gonna lay down is the 9TH ANNUAL EGG FESTIVAL, to be held on June 3, across the street from Louies Bar in Galloway Township, featuring the local's favorite Funking Blues of TOO BAD JIM! This event will last all weekend! Camping allowed on the grounds, major bonfire, good food, and many local musicians who will be on a major weekend jam! The band will start at 5:00 PM, and will play till 11:00 PM on Saturday night. The local jam session will be around the bonfire at night. Tents can be pitched around 12:00 in the afternoon on Saturday, till late Saturday night! The word is out that this might be the last Egg Fest so show your support! Cost is \$10.00 for all the beer you can drink, and T shirts are \$10.00.

The VIETNAM VETERANS OF AMERICA, local chapter 228, in Mays Landing, will host their first FIREBASE BLUES, BBQ and Blues Picnic on Saturday, June 24, from 1:00 PM till 7:00 PM, Rain or Shine. Featured are TOO BAD JIM, DANNY EYERS BLUES BAND, VAN GOGH'S EAR, and from NY. City, MUSH, MOUTHS, AND SHOUTING Blues Band. All proceeds from food and beer will go directly to the VVA and the VFW. The location is great! This event will be held on Rt. 50, in Mays Landing, There will be two horseshoe pits, and snowcones for the kids! Next month I'll give full details.

The Bucks County Blues Society has set a date for their annual BBQ and Blues Picnic. The date is July 22, Saturday, Starting around 11:00 AM till 7:00 PM. The location is in Morrisville, outside of Trenton. Some of the bands are, STUDABAKER JOHN & THE HAWKS, LIL GEORGIE & THE THUNDERING HUNGARIANS, JIM MCCARTHY, KATHY DONNOLLY, PAUL RISHELL, LITTLE ANNE. Location is Rt. 1 & Rt. 13, Morrisville. More on this event next month!

OK, what is going on locally ? Well FAT JACKS is the best BBQ Blues bar around! If you haven't made the trip to Vineland yet ,you are due! No disappointments here! If you are reading this column check out Fat Jacks schedule in the magazine. Also THE BARN in Smithville has THE DANNY EYERS BLUES BAND coming Friday, May 26, and Friday, June 9, Also Danny will appear on Saturday, May 27, at the Blackcat, in Absecon. Schooners will host TOO BAD JIM on May 26, with GEORGE & GEORGE on the 27th, and SOUL CONTROL will be there on June 2.

Now it's time to announce the big festival of the summer! POCONO BLUES, the 4th annual, on Big Boulder Lake, will take place on July 29 & 30, 1995. They have the best summer lineup this year! On Saturday they kickoff with GARY PRIMICH AND STEVE JAMES, JERRY McCain, JUANITA WILLIAMS, SMOKEY WILSON, EDDIE C. CAMBELL, LITTLE CHARLIE AND THE NIGHTCATS, and LITTLE MILTON will close for Saturday. On Sunday SHERMAN ROBERTSON, BERNIE PEARL and HARMONICA FATS, ARTIE "Blues Boy" WHITE, LAVELLE WHITE, BIG DADDY KINSEY & THE KINSEY REPORT, ROD PIAZZA AND THE MIGHTY FLYERS, with LUTHER ALLISON closing the show! Ticket price is \$17.00 per day at gate, \$ 12.00 per day in advance, children 2 to 12 years old \$1.00 a day. Call 717-722-0100.

Well, this is a wrap! Remember, NO BLUES IS BAD NEWS, and stay IN TUNE! SE YA!



John Grasso
Audio Engineer



(609) 272-8675

The Corner Pocket

By Ronno

Perfecting The Rimshot

Hello everyone!

Last month we discussed getting different sounds or nuances from the snare drum. This month I would like to discuss how we can fine tune our rimshots or backbeat to achieve a more consistent sound.

Let's begin with hitting the rim of the snare drum at the same time we hit the drumhead. This is very important. This will give you your "crack" or "pop" from the snare drum.

Next we will explore tone. By hitting the center of the drumhead along with the rim you get more beef or guts from the snare drum along with the crack. By hitting closer to the edge of the snare drum along with the rim you will achieve a ringy or *Bill Bruford* type sound. Experiment with these different areas and find what sounds pleasing to your ear.

Last we want to make each backbeat consistent in volume. This is achieved by being mindful that we use the same amount of arm/hand movement for each rimshot.

By isolating each of the above examples we will be able to pinpoint any variables and sound found in volume. Also, remember your snare drum size, what it's made of, the type of drumhead you use and the way you tune determines the snare drum's overall sound characteristics. We will examine in more detail in upcoming columns.

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band calendars



Hotline 567-CATS

MAY

- 26 Stardust, Wildwood
- 27 Stardust
- 28 Stardust

JUN

Every Fri. & Sat. Stardust (except June 2nd & 3rd)

- 1 Randazzo's, Vineland
- 2 Choo Choo Caboose
At the Jade BBQ, in the
Festival At Hamilton,
Mays Landing
- 11 Shark Club SPCA Benefit,
Vineland
- 22 Fireside Tavern, Vineland

BLACKLIGHT VIOLETS

JUN

- 3 Outerspace Music & Art
Festival, Sculville Fire
Hall, Sculville
(for info call 399-5645)



JUN

- 2 Brownies Lodge,
Bargaintown
- 30 Brownies Lodge



Hotline 646-4868

Every Wed. Crilley's Circle Tavern,
Brigantine

MAY

- 26 Crilley's Circle Tavern

JUN

- 2 D.J.'s, Bridgeton
- 3 D.J.'s
- 8 Fireside Tavern, Vineland
- 11 Shark Club SPCA Benefit,
Vineland



MAY

- 26 Choo Choo Caboose
At the Jade BBQ, in the
Festival At Hamilton,
Mays Landing
- 31 Schooners, Somers Point

JUN

- 2 Crilley's Circle Tavern,
Brigantine
- 3 Schooners
- 14 Schooners
- 28 Schooners



Every Tues. Jo Jo's Bar, Oceanville

MAY

- 26 Jo Jo's Bar

JUN

- 3 Debbie Brooke Benefit,
Uncle Mike's Country Pine Inn,
Mays Landing



Hotline 863-3727

MAY

- 27 Muncie's, Franklinville

JUN

- 2 Schooners, Somers Point
- 17 Schooners
- 18 Red, Hot & Blue, Cherry Hill

SOMETHIN' DIFFERENT

for info. & bookings call
(609) 728-3686

MAY

- 27 Spuds & Suds, Mantua

JUN

- 3 Olde Grads, Oaklyn
- 9 The Cherrywood Lounge,
Blackwood



Hotline (610) 259-8363

JUN

- 25 Music Expo, Birch Hill Club,
Old Bridge
- 29 Middle East, Philly
(Marylyn Russell - WDRE
Local Music Show)

BILL & MIKE

MAY

- 28 Choo Choo Caboose
At the Jade BBQ, in the
Festival At Hamilton,
Mays Landing (open mic)

SKETCHES

MAY

- 22 Jugs & Mugs, Berlin
- 24 J.C. Dobbs, Philly

JUN

- 8 The Firenze, Philly
- 24 Music Expo, Birch Hill Club,
Old Bridge



MAY

- 24 Six Shooters Rock Cafe,
Atlantic City (NJ Best
Band Competition)

JUN

- 24 The Wave, NYC
(for bus trip info call 348-6558)

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for bookings & info. call
(609) 561-5409

Every Sun. Uncle Mike's Country Pine Inn, Mays Landing (noon-4pm)

Every Sun. Nite Black Cat, Absecon (open mic - 7-11 pm)

Every Mon. & Thurs. Fat Jack's BBQ & Blues, Vineland (Blues Jam 9:30pm-1am)

Every Wed. Uncle Mike's Country Pine Inn

26 The Barn, Smithville
27 Black Cat, Absecon

JUN

9 The Barn
16 Schooners, Somers Point
17 Greenbank Inn, Greenbank
23 Brownies Lodge, Bargaintown
24 1st Annual Vietnam Veterans Of America Firebase Blues BBQ, VFW, Mays Landing (1-7pm)
24 Brownies Lodge
30 Schooners

The Fabulous Menzel Bros.

Hotline 748-1162

JUN

2 Terrapin Tavern, New Brunswick
14 Brighton Bar, Long Branch
16 Terrapin Tavern

BRAINSTORM

Every Sat. Jo Jo's Bar, Oceanville

MAY

20 Smithville May Fest,
Smithville Inn, Smithville
21 Smithville May Fest

Orange Blossom Special

MAY

26 Steph & Ed's, Turnersville

JUN

2 Black Cat, Absecon
3 Black Cat
9 Steph & Ed's
10 Steph & Ed's
23 Black Cat
24 Black Cat
30 Steph & Ed's

RUTH WYAND BAND

Every Thurs. Schooners, Somers Point (no longer Blues Jam)

MAY

28 Beach Haven Art & Seafood Festival

JUN

2 Buzz's, Mount Holly
3 Greenbank Inn, Greenbank
7 Buggy Tavern, Wilmington, DE
9 Choo Choo Caboose At the Jade BBQ, in the Festival At Hamilton, Mays Landing
10 Atlantic City Seafood Fest, Gardener's Basin, A.C. (4pm)
10 Black Cat, Absecon
15 The Shire, Cape May
17 Whispers, Browns Mills
18 Beach Festival on Boardwalk, In front of Caesar's, A.C. (hosted by Sammons)
23 Uncle Mike's Country Pine Inn, Mays Landing
24 Uncle Mike's Country Pine Inn
25 Private Party



MAY

26 Uncle Mike's Pizza, Richland

JUNE

3 Rumors Rib Room, Buena (9pm)
11 Shark Club SPCA Benefit, Vineland



Hotline 344-2028

MAY

26 Schooners, Somers Point
27 Private Party

JUN

3 Hi-Land Farms Egg Fest, Pomona (5-11pm - all ages)
23 Fat Jack's BBQ & Blues, Vineland
24 1st Annual Vietnam Veterans Of America Firebase Blues BBQ, VFW, Mays Landing (1-7pm)



Hotline 266-2853
(Call Hotline for dates & info.)

Susan & the Chain Gang

MAY

26 Club Circa, Philly

JUN

16 Club Circa
23 Choo Choo Caboose At the Jade BBQ, in the Festival At Hamilton, Mays Landing
24 1st Annual Vietnam Veterans Of America Firebase Blues BBQ, VFW, Mays Landing (1-7pm)
25 Brownies Lodge, Bargaintown

Triple X

Hotline 641-1576

MAY

27 Choo Choo Caboose At the Jade BBQ, in the Festival At Hamilton, Mays Landing
24 Schooners, Somers Point

JUN

3 Debbie Brooke Benefit, Uncle Mike's Country Pine Inn, Mays Landing (unplugged)
7 Schooners
21 Schooners
24 Choo Choo Caboose At the Jade BBQ

MOMENTS NOTICE

Hotline 294-3228

MAY

28 The Gateway, L.B.I.

JUN

3 The Back Cabin, Manahawkin
10 Choo Choo Caboose At the Jade BBQ, in the Festival At Hamilton, Mays Landing
17 Six Shooters Rock Cafe
23 Crilley's Circle Tavern, Brigantine
25 The Gateway
30 Choo Choo Caboose At the Jade BBQ

Interview with HAWKWIND

By: Bill Bengle

(with much appreciated aid from Chewy and Chip Lamey)

Just prior to Hawkwind's performance we were able to sit down with "Answer Man" Richard Chadwick, and new member Ron "Bastard", who shared a little information on the band's 25th Anniversary, new record label, and other points of troubling interest.

Q: Speaking now with Richard (Chadwick) drummer of Hawkwind, Hello.

Richard: Hello everybody!

Q: First off, Hawkwind has made it 25 years, though I know you yourself haven't been in the band that whole time, did anyone expect it to last that long?

Richard: No, I suppose not. But, it was quite easy to see how it could have last long, really, because the music is a part of a whole lifestyle we tend to lead over in England, which is being suppressed heavily at the moment-the whole Traveler/Free Festival type movement which has been suppressed heavily by the government in the form of the Criminal Justice Bill-which he Criminal Justice Bill-which you've probably heard about over here. Anyway, that's basically why the band's survived because it's more of a lifestyle as well as just an expression of musical what-have-you.

Q: I was going to ask about that. How are things with the Criminal Justice Bill and Travelers Aid Trust coming along? Are any free festivals going to happen?

Richard: Well, the whole thing has been, sort of, stomped on, really. It's not coming along at all, as Ron says over there. Basically since this law has been passed everything's just gone out the pan, really. I mean all the free raves and festivals that used to be going on in the summer in England have all virtually come to a stop now.

Ron: You can't do a rave anywhere now. I tried to do a gig in a factory, and a rave as well, and we'd just set the P.A. up and there were coppers everywhere. They said: If you don't stop now we're just going to arrest you. If you do it we're going to take all your equipment and smash it and lock you up. And there's nothing you can do because of the Criminal Justice Bill. So, all that kind of thing is just getting destroyed and crushed, all arts forms.

Q: What's being done about it? I spoke with members of the Ozric Tentacles and Damidge who have the Musician's Network movement...

Ron: People are fighting and trying to carry on, like you do but, the Powers That Be, it hard to...you can only just carry on, can't you? It's bad for small bands and people with no money, it's sad.

Q: As far as Hawkwind, how are you carrying on? You've been a trio (since late 1991), up until now with Ron, how's that working out as opposed to how it had been with Harvey (Bainbridge) and Bridgett (Wishart) and Huw (Lloyd Langton)?

Richard: Well, I suppose the main difference was we had to get involved in M.I.D.I. (musical instrument digital interface) technology alot more than we had been to sort of fill the gap, if you like. But, the only part where we felt where there was a space was the space in front of us three musicians playing music. Which is a big empty space which has suddenly been filled by Ron and very well indeed.

Ron: Oh, thank you.

Richard: He's the visual flair, behind which the motors run.

Q: And Ron, how did you come to be in Hawkwind?

Ron: I don't know, really. (laughs) I've known them for a while, a few years. I've just bumped into them at free festivals and done the odd support gig and...I don't know I just saw the same space that they did and just wrote to Dave (Brock) and said 'look I could do something there, mental, give us a go at it', you know. He said yeah, alright we'll see how it goes.

Q: How has it been going?

Ron: It seems to be alright. I'm enjoying it, you know, it's great fun! I'm making music, it's what I want to do.

Q: Have you heard about Nik Turner's touring America with his own version of Hawkwind? (including original H'wind member Del Ditmar and space-rock guitarist Helios Creed)

Richard: Oh yeah, yeah. We heard all about this. I mean, basically, it's fine for Nik to go out and play music, he just shouldn't call himself Hawkwind because that confuses people. He used to be in Hawkwind, but he left and was doing various other projects. So, from my point of view, it seem silly for him to call himself Hawkwind when there is already another band called Hawkwind. But, other than that...(shrugs).

Ron: I've heard from him. It might not be him calling himself Hawkwind, it might have been promoters. I've heard that some promoters have been calling him Hawkwind to make more money. So, it might not be all Nik's fault. So, until we hear from him or bump into him no one knows. It could all just be a rumor, it could all just be promoters. So it's best not to start bitching and mouthing off. It'd be nice to know that he didn't do that but...

Q: A similar thing happened to Frank Zappa's old band. The Mother's wanted to tour under the name 'The Gandmothers' but some promoters had billed them as the 'Grandmother's of Invention' now they're being sued.

Richard: Yeah, it's a similar thing. Basically, at the end of the day it's selling the public short because they are unaware of what's going on. They turn up at a show expecting to see us lot, and instead they see a different lot. That's not what it's about, really.

Q: In the last few years since that last American tour (spring 1991) you've had a highly prolific output of music: the double album 'Electric Teepee', the new one 'It Is The Buisness Of The Future To Be Dangerous', the live one 'Buisness Trip', and you've been doing alot of tours. How did this come about? I mean, you seem to have gotten a second wind, so to speak.

Richard: (Laughs) A second wind? Oh, I say! Yeah, well what happened was that we've been working for a long time to try and get our own record label together in England, which is called Emergency Broadcast System, and the idea of it is that it allows us greater control, both in terms of product and releases and what have you, but also in the way it's packaged as well. Part of Hawkwind's whole thing is the way they are packaged, and what they sell, that's about them musically. In the seventies you had the glorious gatefold sleeves, and what-have-you. We've managed to, sort of, bring that back in to a certain extent. We still press our records on vinyl in a limited edition, as well as CD and all the rest of the formats. So, it is possible to get alot more control in your product, really, and I'd advise everybody else who's in the same buisness to do the same thing!!

Q: How has your relationship with Griffin records (Hawkwind's North American distributor) been going so far? They seem to be giving you alot more of a push (in the U.S.) than anyone else has.

Richard: Well, they are really helpful, actually. Very good. Again, they've got the same sort of idea as us, really. They want whatever they sell to be packaged in a way that is suitable to the band which is: lavish illustration, bright twinkly colours, lots of stimulating visual stuff. (They) are right on the case with getting things out, advertiseing, and letting people know what's going on, and all the rest of it. The relationship with Griffin is great!

Q: That seems to suit the fact that the new album is almost all instumental, except for you vocals on the cover of the Rolling Stone's 'Gimmie Shelter'.

Richard: Oh no, no, there's other people singing as well. Let's not draw the attention solely toward me! It was quite by accident that I ended up singing that one. Basically we were doing it as part of a whole benefit movement for the homeless people in England. The idea was that lots of various artists would get together and perform that song in various difernt incarnations. There were supposed to be 'curious juxtapositions' of artists so you had things like Tom Jones with New Model Army. With us it was Samantha Fox and Hawkwind. The version on the LP is the version without Samantha because we just did the single with her as a specific thing and on the LP version I just sung the middle eight section in it there to fill it in where Sam had sung

before. The whole reason the music is largely instrumental, I suppose, is mainly because we were going that way. We'd been through the whole sort of Ambient thing and what have you. The latest release, in England at any rate, is an LP called 'Psychadelic Warriors', which is a pseudo-name for us. We hadn't called ourselves Hawkwind we called ourselves Psychadelic Warriors, the LP is called 'White Zone' and it's, again, more of the instrumental and ambient stuff we'd been doing.

Ron: Yeah, but it's a bit more heavier than the 'Buisness of the Future' one, it's a bit more presence in it, I thought. It's a really good album, I thought, in fact I've got to get a copy of that one. Perhaps for Christmas. (laughs)

Richard: The whole idea of the 'Psychadelic Warriors' project was that we had alot of outtakes and ideas that were extraneous to what had gone out on 'The Buisness of the Future to Be Dangerous' album, which is the one you were talking about with 'Gimmie Shelter' on it, we just decided to them out. We had alot more ideas along in the same vein and it's doing alright, really, even though no one knows it's us because it's been picked up by the dance fraternity. We'd had a few remixes of things that we'd done in the past, done by various artists in England like Astralasia and Saltank (the 'Quark' and 'Right to Decide' EP's) and they've ended up on dancefloors and in the dance charts and this album has done the same. There's interest in that from the ambient/techno type scene.

Q: Hawkwind seems to be, yet again, crossing over musical boundaries as it has over the last twenty-five years.

Richard: Well, you could say that but I suppose with the ambient musical scene it's not really so much crossing boundaries for us as, rather, just renewing old acquaintances, really, because the band has always been around sort of futuristic, electronic soundscapes anyway.

Q: You mention bands like Astralasia, are there other bands, specifically, you would suggest American audiences look into since bands from the U.K. are having a hard time breaking over here.

Richard: Well, there's all sorts of scenes that are really active in England at the moment. Wonderful bands who started off in the festival/underground scenes...you might have heard of Sensor and Back To The Planet. On the dance side you've got great bands like Aphex Twin. There's a hell of alot going on but I'd expect you'd heard of most of it. There's the Ozric Tentacles and Eat Static the offshoot band from there. There is alot goin on but, as I say, there's less and less places to play because of the fact there's no free festivals going on. So everyone has to go into the clubs or the venues which stops us having so much control over what goes on. What I mean when I say 'us', I mean all of us involved in trying to do something in the underground scene. There is alot going on but it is restricted as there are no festivals going on.

Q: Will Emergency Broadcast System be producing any of the lesser known acts?

Richard: Yes, yes we are, as we come across them. The first release from EBS, of another artist, is a band called Captain Riz, which are friends of Alan's (H'wind bassist Alan Davey) whom he knows. They play, sort of, dance music with the tougne firmly in the cheek. The whole LP, from what I can tell as I've only heard it a couple of times, seems to be 'free the weed' type philosophy. Captain Riz himself, I seem to remember, they got into the Sunday Times, a newspaper in England, about the fact that they were...Capt. Riz had just put this album out and they'd just been offered a tour in Europe, but they were unable to do it due to the fact that the singer was incarcerated at Her Majesty's expence due to being caught for having controlled substances in his possession (laughs) it's ironic but...

Q: Speaking of situations like that, is Pogle back doing lights?

Richard: Yeah, yeah, yeah! But not this time around, he's busy in England because the (lighting) company AnArc are working with lots of bands there and abroad as well. I think recently they were working with a Swedish band, Tiamat, who we met and were on tour with at one time, a great bunch thier doing that kind of psychedelic heavy metal/rock. They were out with them so we're using an American lighting company this time around.

Q: Have you worked with Simon House (violin/keybordist also with David Bowie) at all lately?

Richard: Not lately. We were going to but he's had to put off his affiliation with us for the time being due to things going on at home, but we are planning to get back together with him in the near future. Possibly for this batch of recording we'll do post this tour which will be for what might be loosely termed our twenty-fifth anniversary LP, which we'll be recording during the course of this year for release in autumn. So, I think he'll probably come in on that.

Q: Speaking of that, are there any 25th anniversary concerts being planned and will there be other Hawkwind alumni brought in to participate?

Richard: Well, we have plans for a Hawkwind convention going on in England sometime in the late summer but we're, as yet, still poking around trying to find various venues that are suitable. We did have a place lined up in Gloucester, an old manor house and it's accompanying grounds, but all the plans have been changed and now it's headig for mid-Wales at the moment. Obviously we'll let people know via the fanzine network and what have you as soon as we have a defintite time but...Yeah, the idea is to have some sort of convention, lots of old members, a big exhibition of things to do with Hawkwind's past and all the rest of it. As well, there's this friend of ours we know who's been, for the last twenty or thirty years, photographing English sub-culture in all its many and variagated forms. He's got a fantastic photo collection, and slide and what have you, Stonehenges all the way right from the year dot so we'll probably get him involved with it. There's other things like circus troops and other things we know. It'll be a multi-media event but we do need to find somewhere where that we can host this sort of thing with a large number of people camping. It's difficult to find that sort of thing with the new system in England where by the moment anybody gets wind that it might be anything like an open air festival with a 'succession of loud repetitive beats' then there's going to be problems, you know.

Q: Have you come across any, sort of, happenings or bands here in America that you are particularly keen on.

Richard: The American band that springs to my mind instantaneously is Nine Inch Nails and that's about it, really. Doing this sort of thing you don't really get time to sort of take in anything else other than what we're doing. If there's a band playing with us it'd be great to be able to watch but we're normally frantically organizing things around the back of the stage prior to us going on.

Q: Is it possible you'll be bringing back Silver Machine for this tour?

Richard: (Smiles knowingly) There's always that vague possibility, yes.

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HAWKWIND

"Spirit of the Age" 25th Anniversary Tour

Limelight, New York, NY

Sunday April 9, 1995

By Bill Bengle

The enigmatic pioneers of sci-fi/space rock, and godfathers of punk, have once again returned to U.S. shores, to very warm receptions from typically enthusiastic audiences, and their concert at New York's Limelight was no exception. Four years have passed since their last American tour, which saw the band continuing on as a trio following the loss of longtime keyboardist Harvey Bainbridge and short time singer/interpretive actress Bridget Wishart. Hawkwind is no stranger to upheaval, though, having weathered more than thirty (!) personnel shifts during the past twenty-five years. Their lineups have included a number of rock luminaries, most notably Ian "Lemmy" Kilminster (*Motorhead*) but the list also includes; Ginger Baker (*Cream*, *Blind Faith*), Tim Blake (*Gong*), Paul Rudolph (*Pink Fairies*), and Simon House (*David Bowie*) among others. The current lineup, consisting of original guitarist/keyboardist and bandleader Dave Brock, along with bassist/keyboardist Alan Davey and drummer Richard Chadwick, has, once again, been augmented by the addition of singer Ron "Bastard" who has taken up the vocal leads on many of the Robert Calvert compositions which are steadily making their way back into the band's repertoire. Hawkwind have kept themselves busy during their touring absence by releasing a pair of studio albums (*Electric Teepee* and *It Is The Business Of The Future To Be Dangerous*) and a pair of live albums (*Palace Springs* and *The Business Trip*) as well as establishing their own record label and re-releasing most of their back catalogue and live bootlegs through the U.S. based Griffen Records, and taking part in their usual number of social causes in their native England and have, at last, returned to spread the sonic attack...

Getting off to a characteristically late blast off, due to tardy arrival of an equipment truck, the band started with a mesh of layered synthesizers, setting the proper ambience as the multicolored lights began to pulsate to life. The opening chords of "*Master Of The Universe*" pierced through the swirling psychedelic maelstrom like the hammer Thor until it was segued into a brief version of "*Shouldn't Do That*" from their second release, 1971's *In Search Of Space*, then melted back into an Ambient track entitled "*White Zone*" from a forthcoming release. They seemed to be struggling with MIDI goblins as set staples "*Void Of Golden Light*" and "*Wind of Change*" sandwiched a rare performance of the punk-ish "*Death Trap*" eliciting a very unwanted mosh pit from some of the less enlightened burkes in the crowd. This situation would plague them for the entire show as various bits of equipment would act up. High points of the set, though, would be the marvelously extended version of "*Assassins of Allah*" and a mighty rendition of "*Robot*" which were punctuated by singer Ron's echo/wah'ed voice, creating sounds much likened to Simon House's violin work of the 70's. Along with the *Hawkwind* classics performed were a number of tunes not readily recognized, as well as the usual improvised space jams, which may make it onto album before the year's end. Another surprising addition to this show was "*Urban Guerrilla*" matched with the return of "*Silver Machine*," the latter being *Hawkwind's* only mainstream charting single, while the former was the ill fated follow-up single later banned by the BBC in an attempt to scapegoat it as a cause for the IRA bombing attacks in London at the time (Sound familiar? You haven't forgotten "*Cop Killer*," have you?).

The show ended a bit short, though in grand fashion thanks to an absolutely incredibly played "*LSD*," seeing technology winning out over its frustrated human counterparts. *Hawkwind* left the stage leaving a promise to return in September, but the last time I heard that one was four years ago. The crowd seemed not the least bit dismayed and expressed their thanks in a stunning ovation. With *Hawkwind* such rarity we'll take what we can get and be happy with it.

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June 23rd
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8 pm
8 pm
8 pm
8 pm
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